

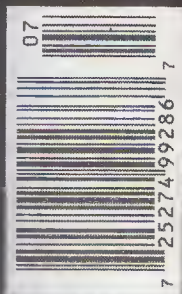
# MAXIMUM ROCKNROLL

#338/JULY '11

\$4 US/CAN



## ZOTO



inservibles • krömosom • useless eaters • nightgaun  
no problem • raw nerves • family man • lost tribe  
gatillazo in mexico • czech punk history pt. one



# ZERO

our minds were  
insane back then....



Who's next? Finally! Here he comes! Kikashi, Japan's... no, international hardcore's legend of legends!! Here's member of 300 and Danse Macabre, Cherry's interview!! Interviewer is S.A.P. also from The Devil's Nasty!! We bring you this rare interview but re the absolute insanity that will shock your brains! We bring you these intense episodes that many couldn't reveal until now. Zero Magazine will slowly expose with this interview... This is a must read!!

Originally ran in Zero Magazine  
Interview by Nasty

Translation for MHA by Taki Kusuhara

MHA: What sort of music did you start listening to earlier on?

Cherry: Earlier on I was listening to well known music but I could n't really get into it. I was listening to Beatles and then just directly jumped into listening to the Sex Pistols. I think the only punk record that I actually ordered at a record store was *London Calling*. Punk records other than that, I'll just say that I bought it, haha!

MHA: Yes, we get it, haha!

Cherry: I bought that because it came with a poster, but I was listening to other stuff before then too. It came with a poster so that's why I bought it, haha! It was about 3500 yen, which was quite expensive.

MHA: There's about 40-45 minutes on that album too.

Cherry: I not only bought Sex Pistols and Clash records, but I actually did listen to them, haha!

MHA: What was the first hardcore band you were exposed to?

Cherry: I'm not sure if I should say it's hardcore but Crass was the first band.

MHA: Crass! I love Crass too.

Cherry: I think that was a time when a lot of bands were beginning to sound new wave. It's not the same musically, but with a similar approach. I started listening to Crass and then I bought Discharge's *Why* through the UK mail order Edison. I listened to it and it totally blew my mind. I thought it was on the wrong R.M. ha!



**MRR:** Yeah, I think a lot of people thought the same too, haha!

**Cherry:** It was 45RPM, so people would be like that's definitely on the wrong speed! Haha! Before Discharge, I also loved UK Subs. I loved the album *Brand New Age* and I listened to it a lot. Other than that, I listened to bands like Dev... and other new wave stuff for a while. I think you already know, but a lot of the skaters listened to that kind of music. Skater friends were the ones who gave me the tapes and I taught me had things too, haha! I joined a team when I was twelve or thirteen years old and started hanging out at Minorei a lot.

**MRR:** I was influenced by skaters too. Used to skate Kagaya Bowl.

**Cherry:** Yeah, Kagaya. The first band that I started was Zono. When we used to skate, we all wished we could become professional, but after the trend fell through, skate parks went out of business and professionals weren't able to make a living out of it. We were like, well, might as well start a band for something... and that's how we began.

**MRR:** About how old were you back then?

**Cherry:** Um, um, I think I was about sixteen or seventeen years old. It was probably around 1980, but I can't remember it clearly, but I think the band was already active by 1981.

**MRR:** So the same members that skated together?

**Cherry:** The members were the Kagaya's skate team members.

**MRR:** So the team directly went onto becoming band members?

**Cherry:** Yeah, we all went to Yamaha to buy instruments.

**MRR:** Yamaha in Shinsaihashi?

**Cherry:** Yeah, the one in Shinsaihashi. It was one of those guitar and amp combos that costs like 29800 yen or so.

**MRR:** That's a nice story, haha!

**Cherry:** But Okiyo (Zono) got a bass from one of his relatives and was being taught by him. Earlier on I bought a guitar too.

**MRR:** Really!?

**Cherry:** I wanted to play guitar, so I bought a Telecaster.

**MRR:** That's really unexpected.

**Cherry:** We got our first show booked up by Koshi from Nashi. We used to be huge fans of Nashi and went to shows a lot, but since we were doing ruts and doing unnecessary things - other bands called us idiots. People were like, "These idiots are in a band now?" Our first show was set up even though it had only been one month since we bought our instruments, ha!

**MRR:** So, earlier on there were two guitars?

**Cherry:** Earlier on we were just doing things like covering a Clash song for fun. About a month after we bought our instruments, they called us up and were like, "Hey guys, the show's on this date! You better get this shit!" We were like, "Sure!" We were annoyed with doing covers, so we just played original songs that we wrote.

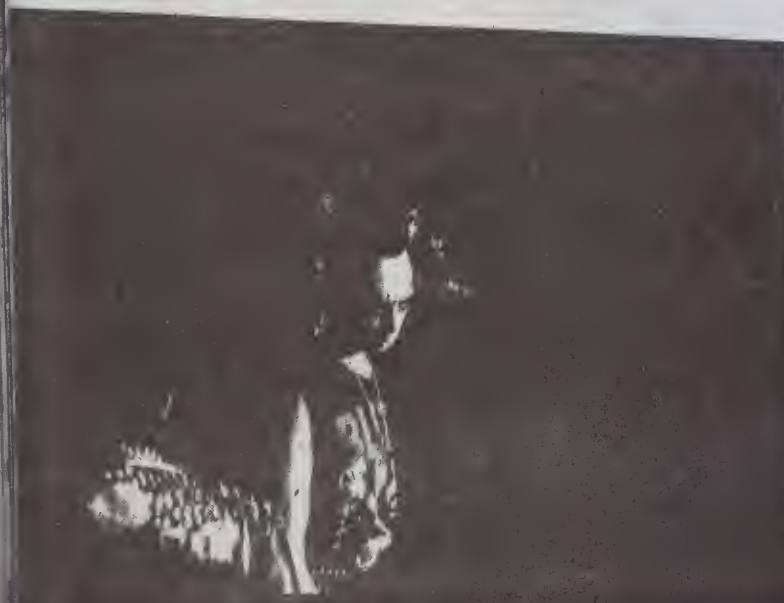
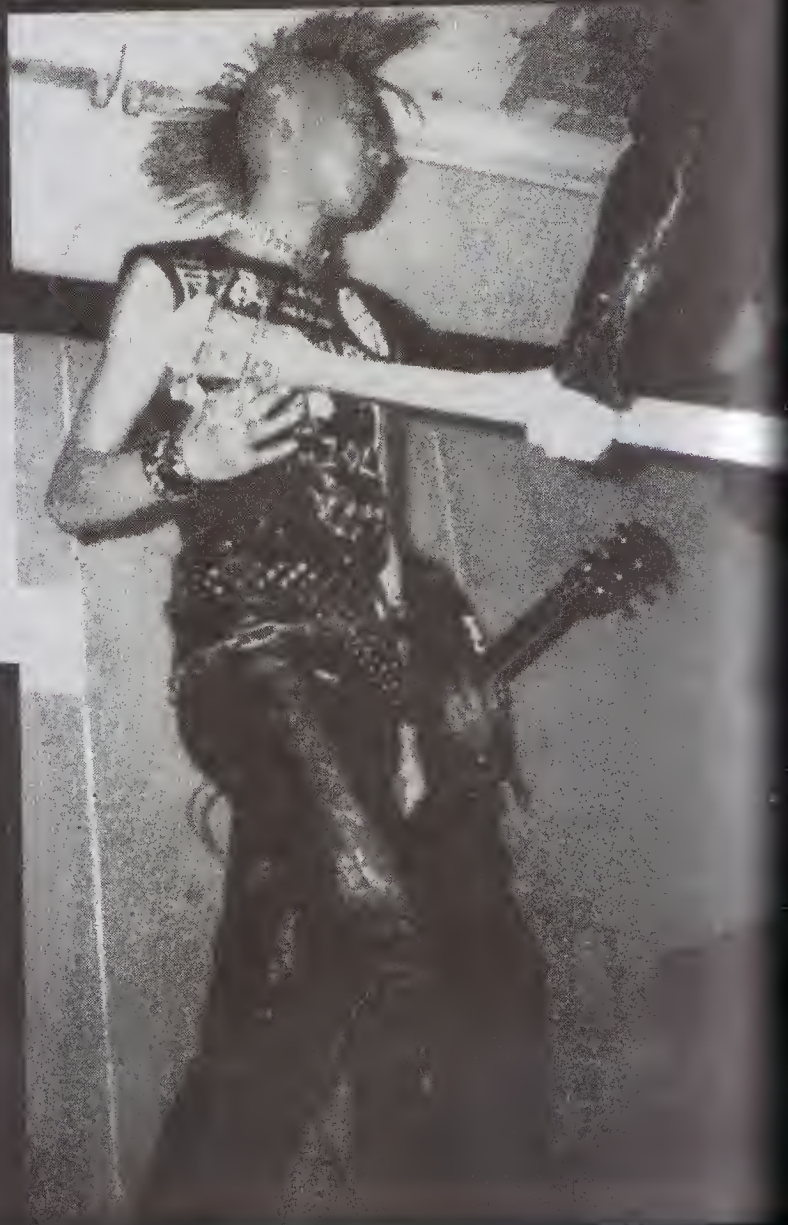
**MRR:** Wow! That's pretty cool!

**Cherry:** I guess if it's a punk thing to do, it's a punk thing we did. I think three months after we bought our instruments we played our first show. The first few shows were absolute chaos.

**MRR:** Where was the location?

**Cherry:** Manti-hibi at Tenmouji. For punk, I think we were the last band that came out of there. I think Okiyo played at Ahiro.

**IT FEELS LIKE HARDCORE AND PUNK HAVE BECOME SOMETHING RATHER TRADITIONAL, SIMILAR TO ROCKABILLY WHEN I WAS YOUNGER. IT'S A LITTLE SAD.**





**MRR: At Terada-Chō?**

Cherry: Yeah, also Studio One.

**MRR: Yeah, I remember Studio One. I used to go there often. Do you have any memories about the first show?**

Cherry: Memories of our first show... you know Akii from OFF MASK... right?

**MRR: Yes, I know him.**

Cherry: We were getting drunk backstage and maybe we looked like assholes, but they actually came to us to greet us saying, "Today is our fourth show. Nice to meet you guys." We were like, "Yeah! It's our first show!" Haha!

**MRR: Hahahaha!!**

Cherry: I was nervous and I couldn't play unless I drank. There were about 40-50 people at our first show, but we were going nuts, so after our second show and later on it just decreased and eventually fell to us playing in front of like eight people. There would be an audience at the show, but when we started they would all leave. I used to be really violent at the time, ha!

**MRR: I see...haha!**

Cherry: Around the era when we started playing there wasn't anything like that. It was a time when punk was starting to fade. It could withstand only with punk.

**MRR: Yes, it's exactly just like what you've just said. Our generation that was going to shows at that time considered Zouo to be a hardcore band.**

Cherry: Later on the hardcore scene was really interesting. I think there was something originally Japanese.

**MRR: What do you think about the hardcore scene today?**

Cherry: The hardcore scene now...umm...I'm not always there to witness, but I thought maybe more bands should play together. It seems like it's segregated between the genres.

**MRR: There is something that's too concentrated.**

Cherry: It got really subdivided and each scene is doing it by themselves. It used to be different back then. Even at a hardcore show there were bands like Aburadake, and different types of bands would play together, so I think it was interesting.

**MRR: Yes, that exactly right.**

Cherry: So, partially, I do wonder why it's become this way.

**MRR: It's much more subdivided now.**

Cherry: Each one's color is really defined, but I just wonder why it doesn't combine together?

**MRR: I completely agree.**

Cherry: I think there should be some kind of a

big event. In Tokyo don't they rent large venues and do that sort of stuff?

**MRR: Yes, they do.**

Cherry: That would be really cool if we could do things like that. My own band now hasn't even been active at all, so I can't really complain, ha!

**MRR: What was the first recording like?**

Cherry: The recording of the single did not cost very much. We took about six hours recording at 246. That place had a 4-track? 6-track?

**MRR: Umm...I think it wasn't even an 8-track. They'd just reuse the reel, ha!**

Cherry: We recorded in six hours and mixed in less than four hours. We did it really cheap, haha! It was almost done in one take. We didn't record the vocals first, but when we recorded vocals we also overdubbed another guitar.

**MRR: That single has a distinct feeling of**



reverb.

Cherry: It's 246 so it's probably some cheap reverb, haha! At the time, I think it was something like an echo machine.

**MRR: I think it's one of those Tape Echo machines made by Roland. That's still being used as a vintage effect. When I used to go record, we'd go to Mackawa at Tagrag and we all used to listen to Zouo there.**

Cherry: It sounds like bathroom reverb, haha!

**MRR: We thought that reverb sound was amazing! We used it as a reference. Then the bass player Okino changed right?**

Cherry: Our bass player had to quit due to

personal reasons and Menrai also had broken up at the time. Tsui from Menrai used to always hang out with us, so we asked him if he'd be down to join and he said, "Yeah man!" Next time we saw him, he brought a crazy Flying V bass! We all thought he was insane! Too much enthusiasm! Haha!

**MRR: I wanted to ask you about *Hardcore Unlawful Assembly*.**

Cherry: I think *Hardcore Unlawful Assembly* was recorded at G-rilla.

**MRR: At Mr. Murakami's place?**

Cherry: Yes, that's right. I think there were about twelve tracks.

**MRR: Yeah, I think there was about that much.**

Cherry: We wanted to put sound effects, so we did bunch of unnecessary stuff, haha! But how we recorded wasn't different. After we recorded the main instrumentation, I think we overdubbed about two layers of guitars. Then we added vocals and included sound effects in the space that was open.

**MRR: How did the songwriting process happen?**

Cherry: First, someone would bring a part and we'd just go crazy from there.

**MRR: So, all the members would be involved?**

Cherry: Yeah, that's right. During Zouo the lyrics were added completely after the fact. Other than that we tried to do something that we nowadays call beat down (NYHC/Mosh HC)—embarrassing but we tried to do it even though we really didn't know how to, haha! I think Mango (Moshawks/Laughin' Noise) brought a part for one of the songs on the single.

**MRR: By the way, Mango used to live where I live now. He moved out and I moved in. Ha!**

Cherry: I used to hang out with Mango and Jyotaro (Moshawks / Mobs / Last Bomb / Tetsu Array) a lot. We'd drink and Mango likes guitar, so he'd just drink around. At that time we asked him to make up a part. It was that sort of vibe.

**MRR: I see, so the songs were written in that sort of manner?**

Cherry: It was mostly like that.

**MRR: I see. I personally love "No Power." I got to see a lot of your live shows.**

Cherry: Totsuan (S.O.B.) came out to our first show. I first met Totsuan at a carnival in Sumiyoshitaisha. My girlfriend at the time was like, "Aren't you a punk?!" and suddenly smacked Totsuan in the head, haha! Of course he was like, "What the hell?" and I came out and asked where he was from, ha! Sumiyoshitaisha is my hometown.

**MRR: What!? That was your first place?**



Cherry: Yeah. Totsuan and his friends came out dressed all punk, and at the time I had blonde buzzed hair. At the time, my girlfriend was drunk, saw a punk, and said, "It's a punk!" and then smacked him in the head, haha!

**MRR: Intense. So that was how you guys met?**

Cherry: We were like, "Where are you from?" I told him that our first show was set, so he should check it out. From there we started hanging out. I'm not so hot taking care of younger people, so Elker Totsuan take care of that along with this girl called "Akasan" (Mom). They took care of boys and girls.

**MRR: I see, so that's how it went, ha!**

Cherry: There were bunch of kids from Tottsu's local area.

**MRR: Like Tecchu.**

Cherry: Yeah. At the time, there weren't many places for punk kids to hang out. Punks got picked on by yankos (Japanese bad boys/gangsters). At that time if you were a punk you were totally insane, haha!

**MRR: Yeah, when it came to places to hang out, there were certain spots in Umeda and in Minami.**

Cherry: There used to be nothing at the Sankoku Park in America Village.

**MRR: There used to be a swing, ha!**

Cherry: During winter, we used to drink at Sankoku Park and start a bonfire. Cops said to us, "Just don't cause a big fire." There used to be about ten stores at American Village at the time.

**MRR: That's right.**

Cherry: Originally, I think there was rockza (strip club chain) or something. Now maybe it's turned into a variety store. When rockza was built, it felt like people started to gather more.

**MRR: Yes, that's right. By the way, how you met Totsuan is amazing. I heard S.O.B.'s name was made up by you?**

Cherry: At the time, the other guys that I was close to were maybe Yousaku (Cobra) and Tom (Nashi/Laughin' Nose/Cobra/Cow Cow). The three of us used to always get drunk. We'd go to all-you-can-eat, all-you-can-drink places, haha! Punks that were close to us were Momoi and Koyori (Bones). I just had a drink with Yoshida from Bones the other day. I hung out with Jyotaro a lot too. Jyotaro is really harsh on

the younger generations. He'd fight with younger generations so quick, haha!

**MRR: Scary...haha! Did you use to commonly go out and have drinks with your close friends?**

Cherry: Yeah, we didn't really do anything anyways. We used to totally rule Hikake Bridge at one point, haha!

**MRR: Hikake Bridge? Haha!**

Cherry: We'd hunt for Yankos, haha! We'd go to the close-by donut shop, go to Kotenryu (famous family restaurant chain). The girls were really bad too. Some weird people would ask them, "Do you want to work at a lounge?" and the girls would get their payment and they'd give it to us, haha! We would ask them casually to work for us and have five people work, haha! Everything was just for fun, ha! The guys had mohawks, and at the time there were absolutely no jobs for people like that.

**MRR: So your younger brother Butcher was in Outo, and I wanted to ask you about that.**

Cherry: Well, it's kind of like, I recommended him. There were a lot of yankos in our local area in Kagaya, so we'd try to recruit potential yankee candidates. There was some aspect of brainwashing them, haha! We were like, "listen

to this!" and have them listen to our records. Having my younger brother being in Outo was supporting, but I'm not sure how to describe it. I think it was a little hard for him to deal with. Maybe Butcher wasn't really comfortable with it. He used to say that when he got drunk. We know each other's personalities really well, so all of people's fights would become our fight. We'd have an argument with Butcher, and we'd easily end up in a fight, haha! We played together a few times, but we were never in a band together.

**MRR: Was it like when other bands would have both of you guys involved?**

Cherry: Yeah, that's sort of how it went. After Laughin' Nose went to Tokyo, Cobra, Outo, Zou would play shows together.

**MRR: I used to go to Kyoto to see the event "Sensenlukoku."**

Cherry: Our trips to Kyoto were the craziest times we had. At the time, we'd get paid 3000 yen as a band, which was a total financial loss, but we went there every time we were asked to play, so we'd go there about five or six times per month. You know about the train fee, right? We used to crawl into the gate to get free rides, haha! One person would buy a ticket and 2-30 people would follow, crawling into the gate. Or have three other people stick together to enter the gate as one, haha!

**MRR: Kind of like when the train would come and we'd open the windows to get into a seat for free, haha! I remember those kinds of things, ha!**

Cherry: When we'd go to Tokyo and ride the Shinkansen we did it that way. We'd get to Tokyo with only the entrance fee, haha!

**MRR: What bands did you play with at shows in Tokyo?**

Cherry: Laughin' Nose would become the middleman and we would play with bands like GSM often.

**MRR: How was the audience reaction in Tokyo?**

Cherry: It felt a little different. The scary looking dudes would be in the front to check us out and test if we have enough guts to withstand them. After the show ended, the two scary dudes that were up front would come backstage, but they would take care of us really well. They would find places that had a sauna and have us stay or they would take us around Harajuku and show us the town.





**MRR:** That's how it is. Did you ride the Shinkansen like that every single time?

**Cherry:** No, of course not every single time, haha! Maybe like two times or so? We'd go in through the employee entrance and get out with all them tickets.

**MRR:** Haha!

**Cherry:** We never really thought about getting arrested or anything, haha! Those years were really just insane. When we would rush-cliffing, I'd carry records in both hands and the when store clerk would say, "Excuse me!" I'd say, "What the hell!?" and throw the records, haha!

**MRR:** Hahahaha!

**Cherry:** We'd do stuff like give them an eye and steal at the same time. I think our minds were totally insane, haha!

**MRR:** That's intense, haha!

**Cherry:** I was arrested about two times, but at that time it was surprising if you weren't arrested.

**MRR:** Perhaps, yes, haha! Why did Zono break up?

**Cherry:** We didn't know what direction we were heading. We were becoming more metal and just weren't having as much fun as we used to. About that time there were bands that were signing to major labels and it was that feeling of wanting to do something different. There was also a certain feeling of all of us needing to find a job and work. We'd had enough of it. I could have just had the band go and I told them I didn't want to play anymore, so we just broke up.

**MRR:** So that was completely done with?

**Cherry:** Yes.

**MRR:** After that, why did you decide to move to the United States?

**Cherry:** There were a lot of variations of hardcore and I wanted to go there and see how things were. I asked few friends in different locations and eventually I went to where my future wife was living.

**MRR:** Where did you go first?

**Cherry:** I flew directly to Pittsburgh where my girlfriend was. We just exchanged letters and such. New York was too expensive and I wasn't really feeling L.A. Maybe Boston would have been cool but there wasn't enough information, so I didn't know. This band happened to have an open room and asked me to become a roommate. That's how I went to the US.

**MRR:** About how old were you at the time?

**Cherry:** I think I was nineteen years old, because of that I couldn't really openly drink. That was one of the things that was a bummer, haha!

**MRR:** When I look back into those years, I recognize how young I was. I was young and was very active.

**Cherry:** Since it's called hardcore, it wasn't a passive approach at all. We were just going for it.

**MRR:** When you think about it nowadays, there seems to be more older people playing hardcore.

**Cherry:** I think so and it feels like hardcore and punk have become something rather traditional, similar to rockabilly when I was younger. It's a little sad.

**MRR:** I really understand how you feel.

**Cherry:** It's almost like the feeling of how during the '60s some people were listening to music from the '50s, and now kids in 2010 are listening to music from the 1980s.

**MRR:** I really think so too.

**Cherry:** It did become more inter-late but kids nowadays wear really cool studs in jackets too, haha!

**MRR:** Back then we weren't able to afford it.

**Cherry:** Honestly, I never bought studs before, ha!

**MRR:** Hahaha!

**Cherry:** I just tell people to give them to me and those are the ones that I got, haha!

**MRR:** Within my friends we used to take note of how our older friends studded their jackets. There were different ones like Cherry style or Discharge style, haha!

**Cherry:** With the Discharge style you had to use studs that you actually had to hammer in, which became heavy and you got tired of it. With the London style comes the metal is hollow, but real studs are too heavy and the jacket would be way too heavy.

**MRR:** It's definitely way too heavy, haha!

**Cherry:** If you studded all of the jacket, you'd start falling because of the weight, haha!

**MRR:** That's right! I think you were wearing 14-hole Dr. Martens at a pretty early period, haha!

**Cherry:** Yes, yes, that one, haha! There was this new wave style store in Umeida called Ashita No Haka. I showed them this book that had the Clash on the cover and they found out that they were wearing Hawkins boots. I was jealous, so I went to look for them and found some at Kakushita in Kobe and brought them there. I did Jyoti and La Bonté some. Chamy (Laugh in Ni-se) was like, "I found a cheap pair!" and wore his 14-hole short Hawkins. We were like, "No, that's not it." He told us they were cheap, but of course they were cheap, haha!

**MRR:** I see, haha!

**Cherry:** The ones that had the sole popped out were really cool looking. Ashita No Haka used to go buy stuff in London, so I used to get punk shirts from them.

**MRR:** I used to buy Seditionaries items there too. It's the same place! I'm pretty stoked.

**Cherry:** There used to be World's End clothing too. They used to mainly buy women's items, but I just asked them to get buy some punk stuff too.

**MRR:** I used to go there quite frequently too.



It's where Sakakya Five is, right? There was a bench on the top, some memories.

**Cherry:** I don't know about younger kids today, but we used to not work. We'd just hang out and have conversations with girls working at variety stores or something, haha!

**MRR:** That was sort of how it went, haha! Going back to your time in the US, what was the first band that you saw in the States?

**Cherry:** The house I moved into was on a college town, and one of the roommates was in a band that used the basement as a practice studio. So the first band I saw was Half Life practicing there. If the band was dead or not was a different story, but when we saw the bass player of that band me and Holly were like, "It's the American Yul!" and laughed at him, haha!

**MRR:** It seemed to be rather difficult to have contacts with foreign bands at the time, so how did you approach them?

**Cherry:** They asked me to come hang out since they were sharing a room and they happened to practice there too. They asked me to sing a few songs. That's how it kind of went down. Of course, there was already a vocalist in the band, but I got to sing two or three songs. Sometimes I'd sing up to five songs at a set. We played a few Z-zo songs as well.

**MRR:** Wow, really!

**Cherry:** But they told me to sing "No Lower" in Japanese because there's going to be a fight, haha! Half of the band was into doing drugs, the other half was into skinheads. I joined in and the balance of the band got even weirder.

**MRR:** There was no material released for that band?

**Cherry:** There's a release for Half Life, but there's no recorded material that I'm in.



**MRR:** I'm really curious about that recorded material.

**Cherry:** When we played with Samhain, we played Misfits songs and Glenn was like, "That's my song!" Haha!

**MRR:** That's really crazy. Did you go on any tours?

**Cherry:** It wasn't really a tour but we played two or three shows. Samhain knew us since we were playing in a horror style band too, so they asked us to play some shows.

**MRR:** Since then, you've had a connection with Glenn?

**Cherry:** Yes, that's right. He'd come knocking on the door and smile at me, so I was like, "Who the hell is this guy?" Haha! I think he'd come hanging out before they rehearsed.

**MRR:** To the house?

**Cherry:** Yeah, to the house. We'd have a two-or-three-hour conversation and I'd give him a lot of *Devilman* comics and he gave me a bunch of shirts. That's how our connection started.

**MRR:** That's quite an episode!

**Cherry:** Watching bands like Samhain and the Misfits made me realize how there are different approaches in horror music. Also, we lived in an interesting environment. The place right across from our house was a mortuary.

**MRR:** Mortuary! That situation is pretty crazy! Haha!

**Cherry:** That's why the place was so cheap. Rather than a place that has a funeral, they'd have embalming going on there. We'd blast the Misfits and they looked at us all weird, haha!

**MRR:** So that's how your connection developed further. I heard a rumor that from that connection, there were times that he came to Japan?

**Cherry:** I think Funnyara asked him to come to Japan (Ponies / City Indian / Toy Shop / Astro Zombies). It was the same when Pushhead came the other time too. First, he'd stay at Funnyara's place and then stay at my place. Because of that situation, me and Funnyara didn't get along, haha! I think part of the reason that he came to Japan was to buy toys. In the US, the toys were really interesting, so I used to buy them there. When I got back to Japan and saw the *Devilman* game kit I thought it was amazing, and I bought it despite not knowing how to build it. The toys I had then were really hard to build.

**MRR:** Indeed it was difficult to build. Did you build those types of toys?

**Cherry:** I used to build all the time. I probably spent a lot of money on toys. When Glenn came on tour to Japan, I found out at the last minute. Not only that, my contact info had changed. About two or three days before he got here I found out that he was coming and asked Alchemy to have him open up. I think it was Smash? That's why it was declined.

**MRR:** That's pretty close.

**Cherry:** The guys that they brought along, couldn't play there either. But I got a pass from them, got in the same van with them and hung out all day. Glenn asked me to how to talk shit in Japanese and I taught him to say, "You useless pigman!" Or "I'm gonna fuck you up!" on the radio, haha! Despite them telling us that we needed to get back at a certain time, he was like, "I want to go check out toys so take me there!" and we just went shopping for toys, ha!

**MRR:** Wow, there was that sort of thing going on, haha!

**Cherry:** During that time, he gave me a long sleeve shirt saying, "There's only one shirt outside of the band members!" I lost that shirt and am really sad about it. Other than that, there was the time that we were hanging out and we almost got into a fight.

**MRR:** What happened?

**Cherry:** In front of Tower Records, some black dude with a girl was laughing at us. Well, it's obvious since we look like this, ha! We were like, "What the fuck!" I brought out a blade and Glenn also pulled something out

from his pocket, haha! I was like you're the type of guy that goes on world tours, is it ok for you to do that? Haha!

**MRR:** That's intense!

**Cherry:** I told them, "If you're being like that around here I'm gonna kill you!" Haha! I thought to Glenn, "What the hell are you pulling out," haha! He had something like brass knuckles. He said, "If I carry this around, I won't get arrested for possession of a weapon." He was taking Jeet Kune Do lessons at the time.

**MRR:** That's intense...way too intimidating!

**Cherry:** I think there's a YouTube clip of Glenn getting knocked out. I haven't seen it yet though.

**MRR:** Really?!

**Cherry:** There's supposed to be a video clip of him getting knocked out in one punch.

**MRR:** Really, I'll try to find it out. How did you feel after seeing American style hardcore?

**Cherry:** There was variety and it seemed like anything goes. I learned that there were different types of approaches. In a way, it was reminiscent of early period rapcore. There wasn't even a name like rapcore, but I think it might have been a proto-type of that type of music. Even bands like Red Hot Chili Peppers are from the hardcore scene. Honestly, really good bands were limited and mostly there were really shitty bands. There wasn't much of a metal influence at the time, but it was definitely headed there. COC was definitely like that.

**MRR:** I see, COC

**Cherry:** We played with COC like five or six times. If we counted the most famous band that we played the most with, it's COC.

**MRR:** I've been hearing really crazy stories from you.

**Cherry:** There was some band that was acting like assholes and we almost beat them up, but my band mates told me, "They have guns so please don't!" Haha!

**MRR:** You played shows together with them?!

**Cherry:** Yeah. They used to skate a lot and were young, so they were acting really really.

**MRR:** That's pretty crazy that you played with those types of band at the time.

**Cherry:** We played with Agnostic Front like two times too.

**MRR:** I heard about that!

**Cherry:** The vocalist was really scary looking.

**MRR:** It's Roger right?

**Cherry:** The guitar player really talked a lot.

**MRR:** Ahh, that's Stigma, yes.

**Cherry:** I was gonna take a picture of them in the snow and they told me "Hold on a bit!" and took off his shirt, haha!





MRR: Really haha!

Cherry: I was like, "Hey man, it's snowing!"

MRR: I heard a long time ago that you made rice balls and brought them to an Agnostic Front show, but Roger took off the seaweed before he ate it, haha!

Cherry: Yeah, he was eating it like that, haha! We used to buy so much useless stuff at the time, so we didn't have much money, lol.

MRR: Nishida saw a lot of different types of the bands at the time, but we saw metal way later on.

Cherry: I didn't even know about GOC at the time. GOC was the only metal influenced band, and Agnostic Front was starting to have a little metal influence. Japan was way ahead of the metal influenced hardcore style at the time. Thrash, heavy metal, and punk didn't really get along with each other in the US. It was the same situation when we started to play in Osaka, but an answer was out of the question.

MRR: Yeah, it was segregated just because of the appearances.

Cherry: The metal bands would talk shit about how we don't have any techniques, but we were asking them "Why the hell do you need to spend hundreds of millions of yens to play at a tiny venue!" Haha!

MRR: I understand that very well haha! It was that sort of time.

Cherry: They were telling us how we put our hair way too high up, but they were high-schooled shits! Haha!

MRR: Hahaha! There seems like there isn't that many metal bands around us now.

Cherry: In contrast to the past, metal has become a complete joke nowadays.

MRR: That's a perfect way of phrasing it!

Cherry: By the time grunge arrived, metal totally became a joke, right? Maybe bands like Guns N' Roses were able to survive, but bands like Mötley Crüe became a complete joke.

MRR: That's totally right. It was considered something like a comedy.

Cherry: Even in the US, the only bands that are still keeping it together seem to be old bands. Grind bands probably are a little cooler there.

MRR: I can agree with that explanation. When you got back to Japan, what did you think about the scene at the time?

Cherry: Yeah, it's hard to say, but I thought many bands were becoming too similar. There used to be more people that thought they wanted to do something different, but a lot of similar types of bands were going on at the time. Bands like Laughin' Noise were

on a major label and their sound changed from being hardcore to pop music. Laughin' Noise was pop in the first place though.

MRR: There were too many examples.

Cherry: Yeah, back then, people used to think even if they liked a band, they'd want to do something different. S.O.P. originally used to be a skinhead type of band. Then I think they listened to different kinds of stuff, like what we call thrash to wackys.

MRR: Listening to a lot of different types of bands.

Cherry: The music scene in the UK was sort of downhill at the time. S.O.B. played there and it sort of recovered in a way it might be too much to say though, haha! Bands like Discharge and GBH were considered major label style bands. Now, I can listen to it because it's interesting, but at the time, there was this feeling of not being able to listen to it at all. Somewhere around *Warning* was way too much, haha!

MRR: That's right, haha!

Cherry: When I saw Discharge at the time, people were saying, "Isn't this fake?" Haha!

MRR: They dressed in blue jeans with no shirts, haha!

Cherry: There was a time that I used to be a bouncer for GBH.

MRR: Was the first experience at Seibukoudou?

Cherry: I think it was Seibukoudou.

MRR: I saw them there too!

Cherry: At the time, T. Itsumi and other people

were doing the job really well, so I was like, "Oh well," and was drinking whisky, hanging out haha! I was wearing a Samhain shirt and the vocalist told me, "Nice T-shirt!" Haha!

MRR: Yeah, I remember the time I went to see that show.

Cherry: I realized after reading Shimada's interview in *Doll* that he tried to get ZOO to open up for the show. They came on with a major label, so it was impossible to pull it off.

MRR: I see. I wanted to ask you about how Danse Macabre formed.

Cherry: I named the band name while I was in the US and wrote bunch of lyrics around the same time too. It took quite an effort to form the band. There were a bunch of people that wanted to play, but many wanted to play like ZOO or that sort of hardcore style. I couldn't play instruments, so I had people listen to different stuff, but if they played the same exact stuff it didn't work out, so in that sort of way, it was rather difficult. The interchanging of the members happened quite often. At first, we had quite a lineup for the band. Tamar (Colors / Kudu Boys) used to play bass, and there was time when Takeyan (Hinatazashi) played drums, and Katsumi (Whip Strains / Greed / Outo / City Indian) used to play guitar.

MRR: That's quite a lineup.

Cherry: There was time when Funnyara used to play with us as well. He wanted to play something like the Misfits, but I wanted to play in the vein of Samhain—slower, nowadays called gothier type of stuff. Everyone wanted to play fast stuff, like thrash. I came back to Japan and told them I didn't want to play fast stuff anymore, haha! I had seen so many bands like that in the US—you know how people would play two-to-three-second songs as a joke, right?

MRR: Yeah, people do that.

Cherry: The lineup for Danse Macabre changed often, so it was hard to accomplish things. The members that settled down were eventually Hiro (Griffin/Vanquish) and Watty (FRUTUS). With me, Inoue, and Watty, we were thinking of who should become our drummer, and we thought of Moriyon (Corvus / Vermillion Sans). I think that's the first generation members... Oh yeah, there was also Gorillaman...

MRR: Mori right?

Cherry: What's Gorillaman been up to lately? Yoshida (bones) was wondering, haha!

MRR: I heard a rumor that he's operating a clothing store or something. He's been doing good.

Cherry: Mori had quit and umm... who's the drummer for Rapes?





**MRR:** Kim-chan right?

**Cherry:** Yeah. Kim-chan quit the band and Meriyan became our drummer. It was when members were changing up, so the insert in our single has only three guys.

**MRR:** I see. So what sort of things did the band do from there?

**Cherry:** Well, I wanted to play as soon as possible, but then we had issues with our guitarist. Well, maybe I shouldn't say this yet, but we actually asked Debasa (ZOUO) to play.

**MRR:** What?!

**Cherry:** Debasa says that he doesn't have enough technique, but we told him we understand that, and we want to maybe have two guitar players. We could add a really good guitarist, but it's better to have someone like him in a band, or else it would be a little hard. With Debasa, he'll give the band quite a contribution, so even if he doesn't have enough technique, we could add another guitar player, but we aren't really ready yet.

**MRR:** That's with Danse Macabre right?

**Cherry:** Yes. That's what I think the band should be.

**MRR:** I'd really want to witness that!!! I'm getting goosebumps..

**Cherry:** We're trying to have an intense lineup for the first show.

**MRR:** I'd really love to see that come out! Even if it's changed up!

**Cherry:** But Debasa might not like it. I'll get permission from Debasa for that.

**MRR:** Yes, please do so! That's some great news.

**Cherry:** I asked Inabe to at least put some effort to get the band together. But Inabe was already doing like two bands and was too busy. I think he was in this band called Vanquish and this other band that has members involved in a major label related band. His other band plans to release mini-albums every month from the beginning of the year to June. He might be able to play shows, but it seems a little too much for him. Then we asked Debasa if he was down to do it.

**MRR:** That's such an intense lineup.

**Cherry:** I was talking to Watty and told me that Debasa only played acoustic guitar, but he might be buying a guitar through the internet, haha! I'll tell you about it later, but he'll let me know through email when there's a Zouo shirt or hoodless being sold on the internet, haha! He'd be like, "Look what they're selling!" Haha!

**MRR:** Yeah, there should be bunch of it floating around.

**Cherry:** We'd like to come back with that sort of lineup. When we come back, we're thinking of re-recording the material again with the new members. Our second release's vocals are really horrible. I was so busy having fun with other stuff, it ended in about two takes or so. At the time I just thought as long as we recorded it, it was fine, haha! But we did so many unnecessary things in that recording. The cost of it was pretty nuts.

**MRR:** At Tagrag, Omega?

**Cherry:** Yeah, even though they hooked us up, the cost was high, haha!

**MRR:** That studio is a really nice one.

**Cherry:** So our plan for the band is to have Danse Macabre become active again and to record at Sunshine. We're looking for a new bass player with Nashi's Koshi and Kijiro (G-Zet). So far we recorded about three songs at

the studio. After this interview, I'm gonna have a meeting with Koshi. Koshi's repairing his SG that he used to use with Nashi. He's motivated to the point of attempting to go buy a distortion pedal, haha! There's also some talk of doing a split with R.P.D. as well.

**MRR:** Yes, please make that happen!

**Cherry:** We're talking of trying to take things slowly, so we might pass down a little though.

**MRR:** Yes, I'm really stoked about this!

**Cherry:** Other than that, it's my personal thing but I'm doing Black Monday Lovers. Whenever I had Mondays off, we used to have it at King Cobra, but after March 21st we're thinking of doing it on a monthly basis and changing the day of the week. I'm still thinking of recording one band's live take every show.

**MRR:** Kind of like a Black Monday session.

**Cherry:** Yeah, one time we had Creamism do it. We recorded them and I am thinking about gathering all the material and releasing a compilation. If the material turns out great and the band wants to put it out, I'm willing to negotiate, but I would like to release it more as a compilation. I wouldn't be able to pay them, but we'd be able to record them.

**MRR:** So, in a way, how a label does it?

**Cherry:** I'm not sure if I'm gonna have this for a label though. There are no plans of releasing it as a Black Monday release, but I'm thinking of releasing it in the future. At this speed, it might take around two years, haha! You know how there are CDs that have like 50 songs? I'm planning to do it sort of similar to that.

**MRR:** That's gonna be really interesting.

**Cherry:** There are not many people that are doing releases like that, so I'm thinking of releasing it in that way. Originally it wasn't one band but a lot more, so if we do that I think Habi (Gloom) and Kozumasa (from the King Cobra venue) are gonna have quite some trouble, haha!

**MRR:** Well...I'll let it happen, haha!

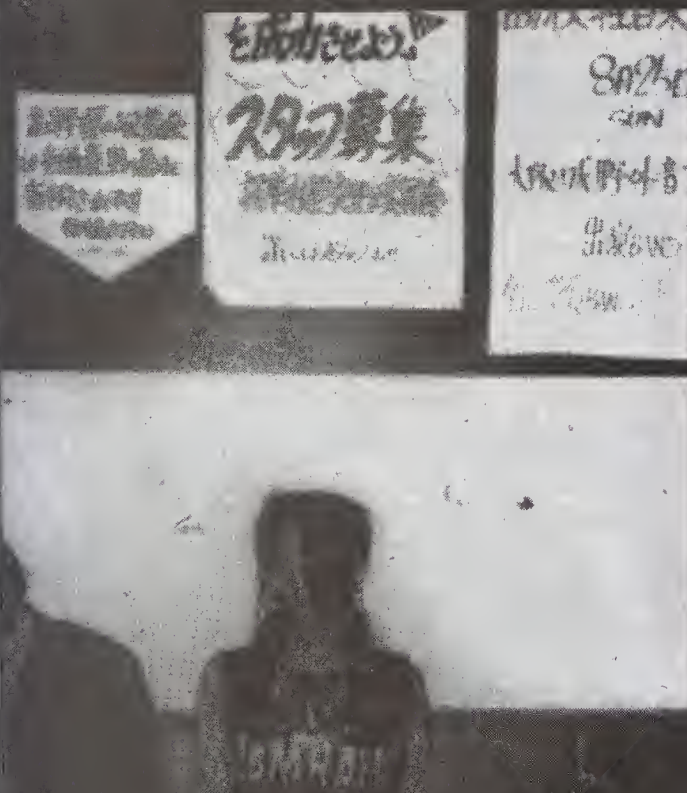
**Cherry:** I'm not sure if people are gonna come out though. I don't know many younger bands, and I'm just relying on Habi for that. Ideally that's how I'm thinking of having it run.

**MRR:** We definitely would want to make it happen.

**Cherry:** If there is enough of an audience, I'm thinking of operating a bar, but it would be a bit difficult in the current situation, haha!

**MRR:** I'm sure if you do it, there's gonna be some sort of response.

**Cherry:** If we can do that sort of thing, having people hang out and have fun, that'll allow a more comfortable situation for the bands, and the sound that will be recorded should be pretty good too.





**MRR:** Yes, I definitely think so too. This is off topic but you used to do some graphic design stuff too, right?

**Cherry:** I used to do it a pretty long time ago.

**MRR:** Do you have any plans of doing anything like that in the near future?

**Cherry:** Now days, it seems it's clear to say that there are no jobs like that, haha!

**MRR:** You can do something like that and make shirts or something.

**Cherry:** There was some talk about doing a Sunshine design, and I'm still thinking of doing that. But I only know how to do it in a real analog way. I probably should learn to how to use a computer. It might be cooler if it's done in an analog way though.

**MRR:** For the last segment, are there any plans of Zono reuniting?

**Cherry:** Everyone asks me that, haha!

**MRR:** I think this is the question that people are most curious about! Also, I wanted to ask what you think about the scene in Osaka?

**Cherry:** Now? Back Then?

**MRR:** First, can you tell me how the scene was back then?

**Cherry:** Back then... I think we had the most people come out to the shows out of any of the bands that we played in. Since it was hardcore there were a lot of people from Kyoto and Sabukaidou, but there were few hardcore bands and it wasn't really the hardcore scene. I don't think Zono played in Kobe that much. Hanse Macafe played there few time though.

**MRR:** What about Chicken George?

**Cherry:** Not even at Chicken George. I think it was somewhere like Slukugawa, but I don't really remember, haha! I think there were bunch of people attending in Osaka. That's why we pushed ourselves, did some intense stuff, and were able to do something cool.

**MRR:** What do you think about the scene today in Osaka?

**Cherry:** Again, like I said earlier on, I think it's rather subdivided.

**MRR:** From the recent bands that you've seen, are there any bands that are inspiring?

**Cherry:** Out of the most recent bands, Yasuuni-san. I was like, Yasuuni-san is playing hardcore! Haha! What was that band... their drummer was Okino-diki. Not the technique but his looks and moves, haha! I thought Organism was going for straight up hardcore and had great motivation. I thought Extinct Government played well. They're starting to have quite a presence. PRAMTID is awesome too, but I'm not really familiar with that type of genre, haha! I guess it's called Scandinavian style, but I think that fast-paced style is really cool. Since I'm old, listening to that music might be a little too

harsh for me, haha! But I think it's awesome. I think that's about it—I'm always just drunk and not really checking out the bands, haha! K.F.D. is the older generation, so it might be wrong to consider you guys in the modern scene, right? Haha!

**MRR:** No, no, no! haha!

**Cherry:** It was fun the other day. It was one of those things that might be better to have at a club than at King Cobra. They probably should do it at a larger venue.

**MRR:** Thanks for the compliment. Also, are there any other interesting episodes from back then?

**Cherry:** It might be too much to say, but it seems like kids nowadays are a little quiet. That's what I think sometimes. Back then, it was considered really crazy to be a punk.

**MRR:** There wasn't that much back then.

**Cherry:** You'd have to be ready for anything. You definitely were gonna be treated like a crazy person, haha!

**MRR:** Yes, I agree haha!

**Cherry:** The motorcycle games would mess with us, so we'd have to go crazy. Punk nowadays probably would have been looked at a similar way, but not really to the extent of getting messed with it seems. Especially when I see places like American Village, I think of that.

**MRR:** Definitely, they used to hang around this area, haha!

**Cherry:** Back then, drunk motorcycle games and yankies would talk shit to us.

**MRR:** You mean just talk shit to each other?

**Cherry:** Yeah, they'd mess with us but they're just half joking around. That's partially why we started to have weapons, haha!

**MRR:** That's where the use of the weapon started, haha!

**Cherry:** It was pretty funny! We'd almost get into a fight and Tetsuan with his friends used to carry around bats, so then I would put that out, haha!

**MRR:** Yes, that's a really dangerous incident, haha!

**Cherry:** If you carried those American police style bats around nowadays you'd get arrested, haha! Even if the police came to us, we used to tell them that it's just an accessory. We told them, "If we hit people with these things, they would die," but we actually totally fucked people up with them, haha!

**MRR:** Hahahaha!

**Cherry:** Back then, Japanese hardcore was sort of like that. Even in Tokyo. I'm not sure how it was in Nagoya.

**MRR:** Nagoya had an impression of being a rockabilly town, haha! Well, we're gonna be concluding around here.

**Cherry:** Well, *tsukaresamashita!*

**MRR:** Yes! Thank you very much!

*For people that experience this chaotic time, you might recall these types of episodes and I may have gotten excited. For the young people that haven't experience it, it should be something that might fuel your motivation! More than anything, Cherry-san x Na-to-kun! Reality of this unexpected interview will shake this scene up and let people take action becoming a "core"! We'll bring you very unique interviews that definitely can't be read in other places. Please stay tuned!*





# KRÖMOSOM

Corny, Penky, Piss and Kirk on Drugs.

**MRR:** Well how about we haze the new guys then? What do you hope to bring to the table, Penky? Lay down a few laugh tracks for extra noise on the recordings? You and Kirk are from Brisbane, so you've got a partner in crime to help you squeeze in a few ska parts. And Corny, you have recently moved to Australia from Ireland. Do you feel you have been hired because you are an authentic Murphy, now that they have droppedkickled Boston Matt?

Yea: Easy No!

Penky: Ah, well you see I've recently joined the band and therefore haven't put my signature stuff on it yet. For as in the do or now so expect the new stuff to be packed to the brim with grooves, horns, clown horns, pig horns and soon and so forth. It's really going to be something. Me and Kirk have organized a circus but as our respectful nod to Brisbane.

Corny: I was lured away from the fair tale by words of cash. So far Krömosom's paid me a cool fifty and just to show up for practice. I think they think they're a band. It's like a circus run by monkeys. Nice little pun there, by the way. For the record, anyone who likes any of this so-called "Celtic punk" is a fuck'end. The only thing worth anything is a shot of Whiskey on their first bloom. People in Boston better get me a real drink to make up for annoying me trying to claim they're Irish...you're American.

Kirk: I'm bringing my cello.

**MRR:** In all seriousness, though, this is a fairly drastic lineup change. What is going to change, and what will remain with Krömosom v2.0?

Yea: The lineup is sick! With any luck, we would like to subject some interpretive dancers to being in the Krömosom experience. Of course Neil will be the lead dancer!

Penky: We are all on high alert. We will all let down our leader.

Kirk: I try extrachordal dropsticks.

**MRR:** Now what everyone probably always wants to know, and this is mostly for Yea, how do you respond to people calling Krömosom "the new Pisschrist band," which I have heard on a few occasions. Do you feel any pressure to fill those pretty big shoes? What are the important similarities and differences between the two bands?

Yea: I think it is inevitable that people are going to say this, and people always expect it to be as good as or better than your old band. To say there is no pressure is a lie. Every person who plays in a band secretly wants people to like their band. The band has been nothing the same or the same pressure and energy. Most of all, apart from the obvious Scandinavian influences I would say there are no similarities. Krömosom is going down the noisier andrawer route.

Kirk: It makes sense to be interested in checking out new projects from members of Pisschrist.

Mykel: Being once sold something along the lines of "wearing headphones is unnatural because it keeps one removed from the rhythm of the world," I could disagree, but say that as a fact thing. When the repulsive, the noise of crowded public transport really starts to make my wish crowd, I reach for the most sensory activating music there is in order to "lose my f---in'." Lately, that music has been the kind of released Krömosom 12". With its wall of noise, I am spirited away to the place where I am lost, going into a kind of seamless combination classic and modern crazy of noisy hard-core, but there's no need to take my word for it. If you haven't heard of Melbourne Australia's Krömosom yet, you will, because they are continuing to do for you in the very near future.

Interview by Neil Francis

Photos by Eriksen Phild and Samu L J Lillis

**MRR:** So, Krömosom has brought together a pretty outrageous crew to make its terrible noise. How did it get off the ground? Also, I noticed Penky is playing bass for you now. Did you deafen Bart?

Yea: Krömosom started when Pisschrist broke. I wanted to continue the style that I have played but take it to a more extreme direction. Most of the songs on the demo have been brewing in my head for years now. I have played with Kirk in a number of projects before this and we work well together. So when the time was right Kirk and I started jamming. Then we got Bart and Matt. We recorded a demo with this lineup, after six months of touring and shows, Bart decided to leave the band. After we parted ways with Matt, now Krömosom features me on vox.





like. The attention we were expecting from people familiar with Yeap's history was expected, but I don't think it has affected us in any comparative way, as we're quite a different band from Pisschrist, but people interested in checking us out for whatever reason is definitely extra motivating and what we're doing well. Hopefully the demo has spoken for itself. The comparisons and attention isn't at all offensive though.

Corny: How fucking dare you? Everyone knows it's the raw Clammy King!

MRR: "The noisier route," as you say, seems to be a fairly common one to take at the moment. What do you make of the current interest in "noise punk," and whom does Krinosom see as their peers?

Yeap: It's good to see it getting more recognition. Like any other style it will get popular for a while and then die out, the posers will move on. Under the noise I try to concentrate on writing a good tune. I did noise punk bands like Disorder, Swankys, Control shit etc. *This is riff style! My riff!* Even contemporary like Lebander, Boman, Frampt, and Orschell (KID) have solid catchy riffs...

Corny: It's all about the spunk jobs. Since the Wankys got signed to Universal the whole thing's just gone crazy.

Yeap: We are just about to cut our next record deal with EMI.

MRR: The demo tape seems to have been a total hit across the board, and now you're making the step straight to 12". When will this see the light of day, and what do we have to look forward to?

Yeap: The 12" recording has taken a while. We recorded it in a proper studio this time. There has been a bit of a technical issue with the drum mix, that needs to be fixed, that is why it has taken so long. It will feature four new songs and four songs off the demo. If there are no problems the 12" should hopefully be out by late April/early summer. However, Hanoi are Victim, Freedom Fighter and I'd Take A Kick Punk.

MRR: How come so many labels are involved in releasing it?

Funky: Haha, it starts with pyramid and ends with scheme.

Yeap: To keep it cheap, or in different regions of this sinking world.

MRR: Then there is the split with Isterism. When is that one due?

Yeap: The split is going to be out some time after July. In time for our Japanese tour with our mates Isterism. So from Barcelona, Survive will release it.

MRR: And yet again, there is the US tour and then the Japanese tour that you guys have lined up. Why does Krinosom refuse to slow down?

Yeap: Yeah we have a tour to do in July. We will start in the East and finish in the West. We are touring the west with Warray. Here are the dates.

- 7/1 - Boston
- 7/2 - NYC
- 7/3 - Philly
- 7/4 - Baltimore/NYC
- 7/5 - Richmond
- 7/6 - Asheville
- 7/7 - Atlanta
- 7/8 - New Orleans
- 7/9 - Houston
- 7/10 - Austin
- 7/11 - Austin
- 7/13 - Seattle w/ Warray
- 7/14 - Portland w/ Warray
- 7/15 - Oakland w/ Warray
- 7/16 - SF w/ Warray
- 7/17 - LA w/ Warray
- 7/18 - LA w/ Warray

Then it's off to Japan in September. Our first show is with the mighty Gauze!

Creaming myself.

Funky: I just ride the coast toils at the speed they move.

Kirk: We're cutting off, race against the clock. Don't want to be a non-Japanese band full of people post 30.

Yeap: For late for me.

MRR: Does everybody in the band have at least two other functioning bands? What other projects are everybody involved in, and honestly, where do you find the time to do them?

Yeap: Fuck it, Hammer.

Funky: Bloody Hammer, Paul Van Haken, Cayton Tittles.

Kirk: Bloody Hammer, Colossal Youth.

Corny: Nuclear Death Terror, Paul No Searchville, how yess. Can get a little hectic but hasn't been a problem yet. Everyone does it I guess.

Funky: Looks can be deceiving. Bloody Hammer is almost Krinosom with a costume change and CVH is more of a gentleman's club.

MRR: A bit of cosplay never hurt anyone I guess, but it sort of seems the lines between punk, metal, and rock genres are becoming more blurred by the day. As able agents who cruise around a few different styles, what effect do you think this will have on music in the long run? Feel free to entertain and generalize.

Funky: So you're saying we can't be it, it's a cultural man who likes the finer things in life like Cockney Rejects, RSD and Gauze. That said making Gauze with Cockney Rejects is like drinking a smoothie, roll in a pint. Always best to do what it says on the tin and do it well. I think Krinosom does that.

Yeap: What Funky said!

MRR: Any final bombs you might like to add?

Yeap: Comes to an end, sorry with us. Love and Hate mail to [beat\\_hell\\_cause@yahoo.com](mailto:beat_hell_cause@yahoo.com) Cheers

